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|---------|-------------------|-------------------|-------------------------|-----------------|
| No. 12. | Ein | Agyatyi | yaia | loo |
| Enigma. | She-passes | your-mother | middle | outside-the-her |
| | avoiding | as-usual | up | |
| | it-is-potentially | the-which-remains | then | |
| Reply. | He-goes | a's-goes | unappreciated | |
| | The-leg | of-the-child | which-is-being-carried. | |

When your mother leaves her hut, what is to be seen leaning from her garments? The leg of her child.

[Masai women carry their babies fastened on to their backs, and a small leg is often to be seen dangling down, while the child's body is hidden from view.]

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|---------|-----------------------------|-------------|--------|-----------------|
| No. 13. | Ein | Agyatyi | yaia | loo |
| Enigma. | She-passes | your-mother | middle | outside-the-her |
| | avoiding | | | |
| | she-uses-cloative-language. | | | |

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|--------|-----------|----------------|-----------|
| Reply. | E-Agyatyi | unappreciated | as-usual. |
| | The-woman | who-is-chewing | the-gum. |

Why does your mother use cloative language when she goes outside her hut? Because she is a woman eating gum.

[Masai women are fond of chewing a gummy substance which exudes from certain trees. This makes their teeth stick together, and their jaws crack when they attempt to speak. If a person meets them, and hears this noise, he may think the women are reviling him.]

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| No. 14. | E-magatyi |
| Enigma. | The-sty of hide used to cover-the-heads-of-arrows |
| | called |
| | hatch. |
| | which-is-wet |
| | point (or mouth or end). |

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| Reply. | E-magatyi | into | engage. |
| | The-road | which-goes | the-water. |

What is a sty of hide like when the tip is wet? A road which leads to the water.

[The pointed heads of arrows are wrapped up in a sty of hide to keep the points fresh. This sty is narrow and long, and it is wetted at one end with saliva to make it adhere.

There is some play on the word hatch, which refers to the point of the arrow, the end of the sty of hide, and the mouth.]

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| No. 15. | Enma | as-gy | as-gyia | unappreciated |
| Enigma. | It-is-union | the-which | the-fire, | and-it-is-known-better |
| | salmon. | | | |
| | which-is-done-together (or something). | | | |



/118 con./

/Barro 1 con./ pleased by the fact that a few El Indio blacksmiths also live among the Indio blacksmiths. They speak their own dialect, which, of course, is unintelligible to the non-blacksmith El Indio ("ordinary Indio," as Indio designates them), who, indeed, scarcely come in contact with them.

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The opinion of many a European, that the /118/ relative diligence of the blacksmith might have brought to him the worst of that type from the non-blacksmiths not inclined to work, is also a rule even. I have become acquainted with a large number of El Indio who for about two decades have not had a hammer in their hands and very many who have not even made an attempt to learn the trade, but rather live entirely like other Indio. All these, however, were depicted exactly the same as their forging fellow caste members.

CCY
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Like the blacksmiths themselves, the products of their art, the weapons and utensils made by them, are regarded as useless. In order to take the utensils from them, the Indio rule with for every new object fetched from the blacksmith's shop, as well as his hands which have touched the still useless object.

CCY
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From the reputation that a few artisans enjoy, on account of the excellence of their products changing nothing in their low social position. The most famous of the craftsmen, old left-handed figures from Ol Imago, as active in his field, is just as despised as any other blacksmith. The Ol Imago people, however, justifiably see to it that he does not also work for various of any other position or even for members of another people.

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While the other Indio, tied to the pressure of good position, are always normal with the disappearance of the latter, the blacksmiths remain for a long time in the same localities. The Ol Imago have only very little blacksmith, but for their craft they need charcoal and therefore coal. They establish their houses where both are to be found nearby. The workshop (el horno) is built close to the house. It consists of a good roof resting on six or eight posts. In the center lies the hearth (el horno). The smith makes his tools as well as his

PLS *comp.*

chamber (all glass, 2 gals). The chamber, to give the length of a man, is turned out of the wood of the tree at *excellent* (2 *liters* *sublimation*), at *sublimation*, at *sublimation*, and a few others and then carried to the north in this order. A stone (see *old* | at *sublimation* : stone of *sublimation* | as an *acid*). The *sublimation* (see *sublimation* | of *sublimation*, Fig. 21 (13)

1. See p. 126.

the shape of a point, the lower end of which is somewhat compressed. Working with it is possible, not impossible. The *comp* (at *sublimation*, at *sublimation*, Fig. 21 (13) /see *sublimation* | *sublimation*) consists of two parts that are joined by a *sublimation*. Their *sublimation* are long, the *sublimation* are short. The small *sublimation* (Fig. 21 (13) /see *sublimation* | *sublimation*) (at *sublimation*, at *sublimation*) has the usual shape. The *sublimation* (at *sublimation*, 2 *gals*) is *sublimation* (at *sublimation*) is two *sublimation*. The *sublimation* is *sublimation* in *sublimation*, which consists of two *sublimation* bags made of *sublimation* or *sublimation* (Fig. 14), is the most common. In the lower end of each bag is such a *sublimation* plug, like a *sublimation*, through which *sublimation* as two *sublimation* (at *sublimation*) bag. In place of the *sublimation* there is also often a *sublimation* tube, or the *sublimation* bags together a *sublimation* *sublimation* and like a *sublimation*. On the upper, wide end of the bag two *sublimation* are fixed as with small *sublimation* so that they form the opening in a *sublimation*. The *sublimation* the *sublimation* — usually as *sublimation* or a *sublimation* — *sublimation* with each *sublimation* one of the two bags at the upper end, so that they, opened with the *sublimation* of the *sublimation* by spreading out the *sublimation*, be *sublimation*. With the *sublimation* *sublimation* together of the *sublimation*, by spreading the *sublimation* together, (Fig. 21-22 upper *sublimation*) one *sublimation* the *sublimation* *sublimation* *sublimation* and *sublimation* through the lower *sublimation*. Both *sublimation* open into a *sublimation* (at *sublimation*, at *sublimation*) lying in the *sublimation*. The two bags of the *sublimation* are *sublimation* in each a way that with the *sublimation* of one the other one is *sublimation* together at the *sublimation*. The other type (Fig. 23) consists of a *sublimation* *sublimation* — covered with *sublimation* for *sublimation* — upon which is fixed, straight, a *sublimation* bag that has a *sublimation* tube on top. In using the *sublimation*, one *sublimation* from the *sublimation* of the *sublimation* and with it *sublimation* the bag opened. With the *sublimation* of the bag the *sublimation* is closed with the *sublimation* of the *sublimation*. Before at the side of the *sublimation* *sublimation* a *sublimation* the *sublimation*.